

Phonographiana

THE MAGAZINE DEDICATED TO THE RECORD
COLLECTOR AND MUSIC ENTHUSIAST

VOL. 1
NUMBER 3

DISCOGRAPHIES

REVIEWS

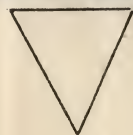
ARTICLES

OPINION POLLS

BIOGRAPHIES

SOUNDING
BOARD

\$ 2.00
PER YEAR



MAY-JUNE 1956

Hal Fox

Acoustic - 10 inch Victor
1106 Magari/A Rosina

Acoustic - 12 inch Victor (H.M.V. numbers are starred)

- 6466 Lucia di Lammermoor (Mad Scene) 2 parts (Donizetti) *DB 712
6487 Carnevale di Venezia - 2 parts (Benedict) *DB 821
6495 Barbiere di Siviglia (Un voce poco fa)(Rossini)/
Rigoletto (Caro nome) *DB 830
*DB 831 Guglielmo Tell (Selva oscura)(Rossini)/
Nozze di Figaro (Deh vieni, non tardar)(Mozart)

Electric - 10 inch Victor (H.M.V. numbers are starred)

- 1202 Le Lucciole (Brogi)/Vidalita (Williams) *DA 863
*DA 1351 La Sonnambula (Prendi l'anel il dono)with Schipa(Bellini)/
Don Pasquale (Tornami a dir che m'ami)(Donizetti)
*DA 5350 Amuri,amuri/Fa la nana, bambin (Sadero)
*DA 5369 Si dondola/Trema l'onde (Sadero)
*DA 5370 Fa la nana, bambin/Barcarola de la Marogona (Sadero)
*DA 5406 Don Giovanni (La ci darem la mano)with A. Beuf (Mozart)/
Nozze di Figaro (Crudel! perche finora) (Mozart)

Electric - 12 inch Victor (H.M.V. numbers are starred)

- 6614 Carnevale di Venezia - 2 parts (Benedict) *DB 1001
6611 Lucia di Lammermoor (Mad Scene) 2 parts (Donizetti) *DB 1015
6613 Lucia di Lammermoor (Regnava nel silenzio)(Donizetti)/
Figlia del Reggimento (Convien partir)(Donizetti) *DB 1040
6933 Figlia del Reggimento (La ricchezza ad il grade)/
(Lo dice ognun)(Donizetti) *DB 1153
*DB 1315 Lo, here the gentle lark (Bishop)/Maori lullaby
7731 Pescatori di Perle (Siccome un die)(Brahma, gran)(Bizet)*DB 1316
7198 La Sonnambula (Ah, non credea mirarti)(Bellini)/
Falstaff (Sul fil d'un soffio etesio)(Verdi) *DB 1317
*DB 1318 Linda di Chamounix (O luce di quest' anima)(Donizetti)/
Mignon (Io son Titania)(Thomas)
*DB 1319 Ninna nanna/Redentor in famiglia (Bianchini)
*DB 2124 Rigoletto (Lassu in cielo)with Montesanto(Verdi)/
Traviata (Ah! fors e lui)(Verdi)
*DB 2125 Norma (Casta Diva)(Bellini)/
Barbiere di Siviglia (Dunque io son)with Montesanto(Rossini)
*DB 5396 Lodoletta (Flammen perdonami)(Mascagni)/
Don Pasquale (Ouel guardo il cavalier)(Donizetti)
*DB 2395 Norma (Casta Diva)(Bellini)/
La Sonnambula (Ah non credea mirarti)(Bellini)
(alternative coupling of 7198 and *DB 2125)
7730 Linda da Chamounix (O luce di quest'anima (Donizetti)/
Redentor in famegia (Bianchini)
(alternative coupling of DB 1318 and 1319 issued in Europe)

Complete recording of Madama Butterfly: (Puccini)
Toti dal Monte, Soprano; Vittori Palombini and Maria Huder, Mezzo - sop.;
Benjamino Gigli and Adelio Zagonara, Tenors; Mario Basiola, Baritone, and
Gino Conti and Ernesto Dominici, Basses, with Chorus and Orchestra of the
Royal Opera House, Rome, Oliviero de Fabritiis, Conductor.

H.M.V. - Record Library Series 338 (78's)

Man. DB 3859 - 3874 Auto. DB 8717 - 8732

Victor 33 1/3 long play - LCT 6006 (two 12-inch discs)

The field of commercial Pre Recorded Tape has steadily grown larger in the past four years to the extent where it has become a factor in the planning of recorded music for home libraries. The advantage of pre recorded tape is that the fidelity of reproduction is unusually high and well balanced; also that a larger and larger selection of these tapes are being released to the market daily. In fact, the selection is becoming so large that Harrison's Long Player monthly, long a bulwark of reference for Long Playing record addicts, is coming out with a special monthly publication devoted to Pre Recorded Tape recordings exclusively.

However, the most serious drawback to the Pre Recorded Tape, and one that must be overcome if quantity sales are to be realized, is the very high, almost fantastic prices of Pre Recorded Tape. A 7-inch reel of tape recorded at 7 1/2 inches per second costs from \$5.00 to \$8.00 per reel. One can buy a blank reel of tape for \$2.00 to \$3.50 and make up their own musical reels. It is hoped, for the sake of the recording firms, that their cost can come down on pre recorded tape. Demonstration Tapes of the various brands are much more reasonably priced. Omegatape in particular has put out startling tapes of this kind that presage good results from their studios.

An idea that has not yet been offered commercially, but is certain to be used in the future, is a collection of popular songs or operatic selections or just about anything on tape--but, again the factor of a reasonable price must meet public acceptance.

The American Recordist Society, through demonstration and inclusion of pre recorded tape selections on their broadcasts, has attempted to show the public the advantage of this recording medium and hope to, in the future, show the advantage of recorded tape even more so.

A word about Binaural Tape would be in order. While in New York recently speaking to Michael Adrian, sales manager of the Concert Hall Society, he stated that the Concert Hall Society was investigating the advisability of a series of Binaural Tapes which, if released, would be a real innovation inasmuch as there aren't too many Binaural Tape recorders in use compared to the conventional type. Yet Mr. Adrian thought that Binaural Tape Recorders were a commercial certainty for the future and, though I was skeptical of this belief, one must admit that ten years ago no one would have dreamed of the growth of High Fidelity and its attendant equipment.

A series of radio programs in the fall compiled by the A.R.S. shall attempt to show the public not only the types of music in the world today, but the sounds that make it appealing to the public. We record collectors must recognize that the public is interested in tape and shall want to purchase it pre recorded. There are now over two million tape recorders in the U.S. with the rate of usage growing daily.

- P H O N O G R A P H I A N N A -

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(Dal Monte Discography-continued)

DMC 111	(DM-700)	Vol. 1	17389 - 17394	(6 12" 78's)	(Victor numbers)
	(DM-701)	2	17395 - 17404	(10 12" 78's)	(Auto. series)
MC 111	(M-700)	Vol. 1	17357 - 17362	(6 12" 78's)	(Victor numbers)
	(M-701)	2	17363 - 17372	(10 12" 78's)	(Man. series)

* "EDISON ORIGINALS" *

It was my sincere pleasure to receive and play through a copy of the new 33 1/3 r.p.m. record released on the 78th anniversary of Thomas A. Edison's patent on the phonograph. These recordings were originally made in 1910 and 1911 on twelve-inch discs under the personal supervision of Thomas A. Edison, but were never released and have remained in storage in the archives of the Edison Foundation at West Orange, New Jersey. As was typical, the records were well recorded and compare favorably to releases of not too long ago. The selection of singers is most interesting and, as Edison collectors will note, neither Gilly or Galvany had any regular 10-inch D. D.'s released. Appearing on the 10" L.P. is:

Side one

"Ritorna vincitor" from Aida by Verdi - Carmen Melis

"Vissi d'arte" from Tosca by Puccini - Marie Rappold

By the time Maria Rappold first thought of becoming a professional singer, she was married and the mother of a young daughter. She had had no musical training at all when, at the turn of the century, she joined the German Arion Society, a Brooklyn choral group. Before long, she was the prima donna of this club and had been persuaded to begin studies with Oscar Saenger, a noted New York singing teacher. There followed in fast succession a number of concert appearances and a contract with the Metropolitan Opera, where she made her debut on November 23, 1905. Rappold was the first wholly American-trained singer to perform leading roles at the Met, and she remained a valued member of the company for a decade and a half. Among her admirers none was more enthusiastic than Thomas A. Edison. At his request, she undertook several long tours of Edison Tone-Test Recitals. Rappold, as an exclusive artist, enjoyed a long association with the Edison Company, recording first for the two-minute cylinders up to the latter days of the Diamond Disc.

Rappold's deficiencies as an actress were said to have prevented her from becoming an entirely satisfactory Tosca, but her histrionic lacks are not reflected in this performance of the Act II aria, which is vocally secure and musically idiomatic.

"O lieto suol" from Les Huguenots by Meyerbeer - Lucette Korsoff

Side two

"Pace, pace, mio Dio" from La Forza del Destino by Verdi - C. Boninsegna

"Oh, il Signore, vi manda" from Cavalleria Rusticana by Mascagni - Destinn (Emmy) and Dinah Gilly

"Ombro leggiera" from Dinorah by Meyerbeer - Maria Galvany

As an enthused recipient of this record, may I URGE you to send \$3.50 to Advertising Department, Voicewriter Division, Thomas A. Edison, Inc., West Orange, New Jersey. If this offering is a success (and it will be), there may be more--and who wouldn't be interested in obtaining fresh Zenatello, Hemple, Yaw, etc. material?

Duane D. Keakins of 1057 Paloma, Stockton, Calif. has just completed a Comprehensive Cylinder Record Index of Edison Wax Amberols...all the domestic Amberols including the Grand Opera series, etc. are included. The work is neatly done, quite comprehensive, and certainly deserves a place in every collection. For more complete information, write to Mr. Keakins.

Lick Davis of 1458 Soffel Ave., Montone, Calif. offers us another catalog which is an exact copy of a 1905 Edison machine catalog. This item is printed on fine quality paper and is "beautiful to look upon." A must for every collection. Price: \$1.50.

NOTE: PHONOGRAPHIANNA'S NEW ADDRESS is 623 North Front Street, Reading, Pennsylvania. Write in c/o Edwin Lotz. See last page bottom. Any mail accidentally sent to the old address will be forwarded.

Edison's domestic lists of Diamond Discs and cylinders had many great artists represented that are today only names. Some of the more familiar singers went on to Columbia, Victor, etc., and some never recorded again.

I have chosen to list the singers according to the type of records they made in order to give an idea approximately what era they were recording. It is true that many of the singers in the Diamond Disc list also appeared on the 4-minute Amberols (the 28100 and 29000 series), but most of the recordings were dubbings--and poor ones at that.

Diamond Disc Artists

Ackte, Anio
Albright, Claudia
Alcock, Merle
Althouse, Paul
Anselmi, Gueseppe
Asselin, P. A.
Basiola, Mario
Bezazian, Torcum
Bonci, Alessandro
Boninsegna, Celestina
Bori, Lucrezia
Caronna, Ernesto
Case, Anna
Chais-Bonheur, Celine
Chalmers, Thomas
Ciccolini, Guido
Cowles, Eugene
De Castro, Consuelo E.
De Cisneros, Eleanora
Delna, Marie
Del Valle, Loretto
Destinn, Emmy
De Treville, Yvonne
De Vere, Clementine
Dorrian, William
Duchene, Maria
Dufault, Paul
Fischer, Adelaide
Goritz, Otto
Guaneri, Fernando
Hamlin, George
Harrold, Orville
Hart, Charles
Heinrich, Julia
Helena, Edith
Hempel, Frieda
Hensel, Heinrich
Hollinshead, Redferne
Kaiser, Marie
Keyes, Margaret
Kimball, Agnas
Korsoff, Lucette
Labia, Maria
Langevin, Orphee
Laurenti, Mario
Lazzari, Carolina
Lazzari, Virgillio
Le Fontenay, Odette

Lindquest, Albert
Martinelli, Giovanni
Matzenauer, Margaret
Melis, Carmen
Middleton, Arthur
Miller, Christine
Miller, Reed
Morrisey, Marie
Mojica, José
Muzio, Claudia
Namara, Marguerite
Olitzka, Rosa
Parvis, Taurino
Polese, Giovanni
Power, Stella
Rappold, Marie
Reimers, Paul
Rio, Anita
Schumann, Elizabeth
Scott, Henri
Spencer, Elizabeth
Sundelius, Marie
Sylva, Marguerita
Teyte, Maggie
Tiffany, Marie
Urlus, Jacques
Van Gordon, Cyrena
Vergeri, Emilia
Verlet, Alice
Why, T. Foster
Yaw, Ellen Beach
Zenatello, Giovanni
Easton, Florence
Errolle, Ralph
Ferrari-Fontana, Ed.

Cylinder Artists

Abott, Bessie
Agostinelli, Adelina
Albani, C.
Althouse, Paul
Ancona, Mario
Arral, Blanche
Begue, M.
Benedetti
Berti
Blass, Robert
Bonci, A.

Bori, L.
Burgstaller, Alois
Campanari, Giuseppe
Case, Anna
Cilla, Luigi
Constantino
De Cisneros, E.
De Gogorza, E.
Deusing, W. C.
Dippel, Andreas
Dubois, Gaston
Eginieff, F.
Farneti, Maria
Feinhals, F.
Ferrabini, Ester
Franceschini, Arturo
Galeffi, Carlo
Galvany, Maria
Garavaglia, Signorina
Giaconia, Guiseppini
Giorgini, Aristodema
Goritz, Otto
Guarini, M.
Heim, Melitta
Helena, E.
Hinkle, F.
Huberdeau, Gustave
Jacoby, Josephine
Jorn, Karl
Knote, Heinrich
Kurz, Selma
Labia, Maria
Longone-White, C.
Lucenti, Luigi
Mann, Estella L.
Martin, Riccardo
Melis, Carmen
Middleton, A.
Nucelly, Louis
Pintucci, Angiolo
Polese, Giovanni
Rappold, Maria
Resky, Gustave
Rio, Anita
Scotti, A.
Slezak, Leo
Soomer, W.
Sylva, M.
Van Rocy, A.
Elv. Ventura
Verlet, A.

W A N T E D T O B U Y

- * 9 $\frac{1}{2}$ " ARNO MUSIC BOX PAPER ROLLS
- * 7" "KALLIOPE" MUSIC BOX DISCS
- * EDISON CONCERT TYPE PHONOGRAPHS
- * BERLINER PHONOGRAPHS
- * CYLINDER OR DISC RECORDS BY ANY WELL KNOWN PERSONALITIES such as Sophie Tucker, Stella Mayhew, Irene Franklin, the Presidents, and others; also National Forum Records, records by Cal Stewart (Uncle Josh), Harry Lauder, and other records made by Berliner, Zonophone, etc.
- * Catalogues of records, phonographs, magazines, etc. Monkey or Street Organ, Hurdy Gurdy.
- * Small Music Boxes of any make or type, Sears Organs, etc.
- * Give full description of what you have to sell and YOUR price.

-
- * I PERSONALLY REPAIR ANY MAKE OF PHONOGRAPH. I HAVE BEEN DOING MECHANICAL WORK FOR THE PAST 48 years and can give you the best workmanship and in most cases have many parts or can make them. I do not sell or repair by oiling and adjusting, I rebuild the machine entirely. If you wish to buy a machine that is mechanically perfect (such as can be done on these old models) or wish to have one repaired, let me hear from you. (Refinishing case is optional).

-
- * PHONOGRAPHS. Old type Cylinder and Disc, reproducers, books, horns and stands, etc. BOUGHT, SOLD, EXCHANGED.

F O R S A L E

- * PHONOGRAPHS. Most any type Cylinder or Disc with outside horns.
- * CATALOGUES AND BOOKS on phonographs and records.
- * Cylinder and Disc records list issued every three months. Send 25¢ for either list.
- * "REPRODUCTO" Pipe Organ. Weighs 1500 pounds crated. The market price for this old organ now runs about \$650.00. My price for this complete (knocked down) \$500.00.
- * Edison Diamond Disc Reproducers - originals - \$9.50 prepaid.

-
- * I have many items that I buy and sell, such as: Circus and Carnival Literature, Old View Cards, Auto License Plates, Old Hymn Books, Old Handcuffs, Safe Instruction Books, Handbook Books, Locksmith Instruction Literature, Wall Telephones, English Brass Door Lock Reproductions, Antique Locks, Old Desk Telephones, Mechanical Bank Reproduction for only \$3.50. Silks and Blankets from Cigarettes, Old Keys, Williamsburg and Monticello Large Brass Keys (Reproductions.)

-
- * SEND STAMP FOR MY LARGE WANTED AND FOR SALE LIST and specify what items you are interested in to buy or sell so I can give you full information on that or those particular items.

(In business since 1924 and
rated in Dun & Bradstreets.)

THANK YOU

A. Nugent, Jr.
A. Nugent, Jr.

Anybody who has spent years collecting records must be both impressed and annoyed by the way certain discs or cylinders he wants never seem to turn up, regardless of the searcher's almost frenzied efforts to find them.

For months I have been advertising that I will pay \$5. each for two nine inch, single-faced Zon-o-phone records - "Jenny Lee," a Harry Von Tilzer song recorded by the mysterious Atwood Twitchell, and another Von Tilzer number, "Chocolate Drops," by Fred Hager's Orchestra. My parents had owned copies of these records, and I still have them, but both are so badly cracked they can't be played. I want to replace them, but so far my advertising hasn't brought a nibble.

I am no longer actively collecting records, largely because I do not have time to play them (working in a noisy radio-tv station newsroom also makes me long to live in a vacuum when I come home!), but I do have a long-ling to acquire all the 30-odd double-faced sapphire ball records one of my favorite comedians, the late Gene Greene, made for Pathé in 1912 and 1913. The recording was done in London and the records were mostly sold abroad, but they were imported into this country for a year or two, then dropped from the Pathé catalog. In spite of my best efforts, I haven't been able to find one, though Greene's Victors and Columbias turn up easily enough.

How many collectors, I wonder, have succeeded in finding the solos and duets Bert Williams and George Walker sang for Victor in 1901? None have come my way.

Another 1901 Victor I'd like to have for novelty's sake is "Vaudeville Medley," by the Xylophonist, Charles P. Lowe, and "Miss Jottie," whoever she may have been. It is said to include a xylphone solo, a German folk song, and a drum solo. Truly an intriguing combination - but who has it or has seen it?

Has anybody run across the 1903 Victor records by the Paloma Quartet--probably the first women's ensemble to be recorded? The numbers are 1887 and 1889, and the titles "La Paloma" and "Medley of Popular Songs." The latter sounds especially interesting. The catalog descriptions waid they didn't have a great deal of volume but were successful recordings of the female voice. But to this day I have never laid eyes on anything by the Paloma Quartet.

Of a little later date, how about the series of 12 seven-inch records by an Iroquois Indian, Ho-nu-ses? A number of universities were said to have acquired these records of traditional Red Man music, to be preserved in their departments of anthropolgy, but the ordinary record collector seems to have no luck finding them.

As a long time admirer and friend of the late Billy Murray, I'd be delighted to find some of his earliest Victors--those around 1903 and 1904, but they elude me. I'd specially like to get 3048, "Absinthe Frappe," -- a dealer's demonstration disc not intended for general sale. Other on my want list are 2452, "I Never Could Love Like That;" 2467, "Thinking of You All de While;" 2468, "When We Were Two Little Boys."

Among Edison Diamond Discs, the Murrays I haven't found so far were made in 1928 or '29 - "Goodness Gracious, Gracie," "Don't Be Like That" and "Don't Do That to the Poor Puss Cat."

This sort of recapitulation could go on and on, but there is no need to labor the point. I'm sure every other case-hardened record collector can tell equally touching stories of that rare Red Seal, that scarce jazz item or that elusive pop tune he simply is unable to find. But sometimes, on a wonderful day, the unfindable is found--usually under the most unexpected circumstances--and, after all, isn't that what puts most of the zest into collecting?

This list has been chosen because only a small part of it duplicates previously published information, and because it offers an unusually interesting repertoire.

All are sung in French tho' Italian titles appear on some labels.

Matrix numbers have been included where known. Anybody having additional information re: titles and/or matrix numbers missing from this list is invited to correspond with Mr. Tom Kaufman % "Phonographiana".

R- Red Seal, V- of Victor origin, ?- the record exists but only the # for the first part of the ensemble is given in the catalogs consulted. There is ample reason to believe -but no proof- that the # is correct.

The first installment follows:

034000 VR de Gogorza-Eames: Crucifix (Faure)

01 VR Dalmores-Journet: Carmen- Je suis Escamillo (Bizet)

02 VR " " : Faust- A moi les plaisirs (Gounod)

03

04

05

06 Beyle-Williams: Faust- Laissez moi (Gounod)

07 " " : " - O nuit d'amour (Gounod)

08

09

10

11 Dufranne-Williams: Faust- Scene de l'eglise (Gounod)

12

13

14 Melba-Gilbert: Un ange est venu (Bemberg)

15 Dalmores-Eames-Plancon: Faust- Final Trio (Gounod)

16 Beyle-Dufranne-Korsoff-Clug: Rigoletto Quartet (Verdi)

17 Beyle-Dufranne: Reine de Chypre-Triste exile (Halevy)

5085 J

18 Korsoff-Vigneau: Barbriere de S.- Dunque io son (Rossini)

5070 J

19 VR de Gogorza-Sembrich: Hamlet- Dout de la lumieres (Thomas)

20 Vallandri-Rocca: Lakme- C'est le Dieu de la jeunesse (Bizet)

21 Vallandri-Dufranne: Manon- Parden mais j'etais la (Massenet)

22

23 VR Dalmores-Calve: Carmen- La bas dans la montagne (Bizet)

24 Rocca-d'Assy: Faust- Mais ce Dieu (Gounod)

25 " " : " - A moi des plaisirs (Gounod)

26 VR Eames-Homer: Lakme- Sous le dame epais (Delibes)

27

28

29 Korsoff-Danges: Trovatore- Mira di acerbe (Verdi)

30 Montalant-d'Assy: Faust- Scene de l'eglise I (Gounod)

31 " " : " - " " " " II (Gounod)

32 d'Assy-Bougassol-Bakker: Huguenots- Benediction des poignards 0885 J

33 Beyle-Bakker: Cid- A St. Jacques (Massenet) 0851 V (Meyerbeer)

34 Beyle-Bougassol: Cid- Priere de St. Jacques (Massenet) 0853 V

35 Regis-d'Assy: Chalet- Il faut me ceder (Adam)

36 Beyle-Vallandri: Carmen- Parle-moi de ma mere (Bizet)

37 Regis-d'Assy: Chalet- Dans ce bois de sapins (Adam)

38 Beyle-Brohly: Werther- Vous avez dit vrai (Massenet)

39 " " : " - Oui c'est moi (Massenet)

40 " " : Carmen- Je vais danser en votre honneur (Bizet)

41 " " : " - Non, tu ne m'aimes pas (Bizet)

42 " " : Werther- Il faut nous separer (Massenet)

43

44

45 Beyle-Korsoff: Romeo- O nuit divine (Gounod)

034046

Beyle-Brohly: Tosca- Perche chiuso (Puccini)
" " : " - Ah! quegli occhi (Puccini)

"Pops" Bechet had just finished a set on Ryan's bandstand and was strolling toward the rear bar where a small group of avid devotees were seated (and in this case, "glued" for the whole evening). Maybe between sets he would rather have headed for the quiet interior of the downstairs musicians locker room or Reilly's saloon across the street, but the trio of the rather strange, young jazz fans usually somehow drew his attention. Sidney was particularly interested in one of them, Joe Cooper, a lad who to everyone's knowledge, existed on just traditional jazz, bourbon, and a healthy trust fund. He had roved around Paris for awhile with his usual "habits on" in left bank bistros, bought all the French jazz discs available and also won the attention of a young local girl. Bechet and Joe hit it off right well in their discussions of the first love - Paris. Another hanger-on was a lad named Greg who, when struck with the fancy to work, sold records for Columbia as a salesman. More than once he was known to have attempted to argue a dealer into ordering large numbers of the reissue jazz series on the Columbia label although as both he and the dealer knew, the shop never had a call for one Armstrong or Condon disc all year. Greg's "in" with Bechet seemed to be their interest in promoting Sidney's new album, a project that Greg took to heart as if he were expecting royalties too.

How I ever found my way into that circle I can't really say for sure. I recall, though, some months prior when I first started to make Ryan's house of jazz my second home. Joe, Greg, and I first met at the bar in a literary way. I carried that night, under my arm, a copy of "The House of Seven Gables." They both commented, as if on cue, what a "Boring" tome it is in their opinion. Since I had bought it that same day, I only listened while Hawthorne took a verbal beating. We three chatted on through the evening and there afterwards each evening the "roundtable" would congregate at the rear of Ryan's place. I recall now, thinking back to those rather care-free days, how affable Sid Bechet was and how many, many subjects were kicked around among all of us. Everything from the sudden popularity of jazz (Pee Wee Hunt or someone had just murdered the old "12th St. Rag" and sold a million records!) to the high cost of drinks in Harry's New York Bar in that before mentioned "haven" of Paree. On subjects such as the latter, I just kept still and made mental notes so if I should ever travel the Atlantic, I'd be "hep!"

These nightly yakking and drinking sessions went on for a year or so until the inevitable parting of the ways came. Joe, who was corresponding regularly with his Parisian miss, packed up his record collection, clean shirts, etc., and boarded the first boat from the Cunard Line toward Europe and that town of Paris. His parting words, spoken over a farewell scotch, were "See you at Harry's New York Bar soon, maybe." That "maybe" hasn't come true although I have no doubt that he's sitting in that bar this very day. Number two man, big Greg, departed at about the same time. He volunteered for a hitch with the Marine Corps after failing in his effort to "sell" via discs and much chatter, the legends of Morton, Bechet, Bessie Smith, and Leadbelly to the majority of local music shop dealers.

It must really have been the "moving" time of the year as even our favorite bartender, Jack Stanley, left for another more lucrative position in an east side supper club.

Guess after that I looked like a lonesome "cat" as Bechet, too, called it quits and left lock, stock, and soprano sax for Paris, a place he has yet to return from except, so I read, for a short visit a couple of years back. The joint didn't hold the same magic formula for me anymore, so I started into a "stay at home and collect records" routine like never before. I'm still at it.

One of the most interesting areas of speculation is that of Al Jolson's Little Wonder records. The April 1955 issue of the Record Research presented "An Introduction to the Department Store Labels" which pointed out that "during the pioneering years of the record industry, the department store moguls, seeking new ways to increase the popularity of their stores discovered the publicity value of the phonograph record. Negotiations were entered into the leasing of matrixes and once agreements were made, they proceeded to have their own records pressed with the name of the department store prominently printed on the label. About 1914 the F. W. Woolworth Five and Dime Stores released the Little Wonder Record which was priced at ten cents. This was a black five and one-half inch disc with bold black print pressed into the center of the record. This label had been generally believed to contain abbreviated versions of Columbia pressings...yet during an exclusive interview with the prolific recording artist, Wilbur Sweatman, he remembered making records for the Little Wonder Company in 1919.

The May 1953 Coronet presented an article entitled "Treasure in Old Records" by Harry Kursh which announced, "A few years ago (Jacob S.) Schneider got a visitor who was looking for records he had made as a youth. They were five-inch discs called "Little Wonder Records" and the songs were described on the label only as "sung by a baritone." Schneider found them in a New York junk shop, recognized the voice, and filed them under the singer's real name. That's why Schneider was one of the last to see Al Jolson alive in 1950. Jolson made three trips to Schneider's office and was able to pick up four of the "Little Wonder" discs that he had made in 1919 and had been unable to get.

I asked Mr. Schneider about this and on April 5, 1955 he wrote me, "For the world of me I can't recall whether Jolson picked up four copies of one record or four different records. I know he looked through my Little Wonder records of which I had about 250, and he picked out those four. I was so impressed by his personality that I didn't pay much attention to the records he picked. Like yourself the only one I know of is "Back to the Carolina You Love."

In the August 1955 issue of "Tops" Joe Franklin offered \$1,000 for a Little Wonder made by Al in 1909. He doesn't give the title. I wrote Mr. Franklin for information about this but was not favored with a reply. However, I do know that Little Wonder number 3 is a band record of "Get Out and Get Under" which Al introduced in "La Belle Paree" in 1911. This means that it would have to be Little Wonder number 1 and Little Wonder number I is not by Jolson but is Henry Burr singing "Ben Bolt" dubbed from Columbia 317.

Since the Little Wonder records do not disclose the name of the artist, rumors concerning other Jolson Little Wonders are continually cropping up. One of the brightest prospects was a Little Wonder #547 recording of "Yaa-kie Kaadie Kiddie Kaadie Koo." This was supposed to be a duet by Al with his brother Harry. However, Larry Kiner talked with Harry's wife in 1952, and she said that Harry NEVER made a duet with Al that was released commercially. In fact, the only commercial recording by Harry Jolson is the Souvenir #101 on which he renders "One More Song"—a eulogy to his brother Al. This is available through the Jolsonairs. Other rumors which have been proved not by Jolson include LW 369, "Where Did Robinson Crusoe Go With Friday On Saturday Night;" LW 575, "Where The Black-Eyed Susans Grow;" and LW 1440, "O-H-I-O (O!-My!-O!)."

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(Jolson On Wax - continued)

Therefore, the only Jolson Little Wonder that we know of for sure is LW 20, "Back to the Carolina You Love" which was dubbed directly from the Columbia master of CO A1621 (matrix number 39567) and recorded on September 30, 1914. However, we don't know what the master number of LW 20 is or if it has variable masters. If YOU have both LW 20 and CO 1621 in your collection would you please compare them and clear this up for us? Note that CO A1621 has two masters: 1 and 8.

My record has 20-1 scratched in the wax, and it is possible that the 1 is the master number. Also the numbers 15, 116, 119, 144, 146, and 283 were reported as pressed on these records. It might be that each copy of the disc was individually numbered.

Corrections and additions to this article will be appreciated. Please write directly to me at 1409 McGilvra Blvd., Seattle 2, Washington. Any information received will be presented in the next issue. In conclusion, I would like to thank the members of The Jolsonairs Memorial Club for their assistance in the preparation of this article.

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